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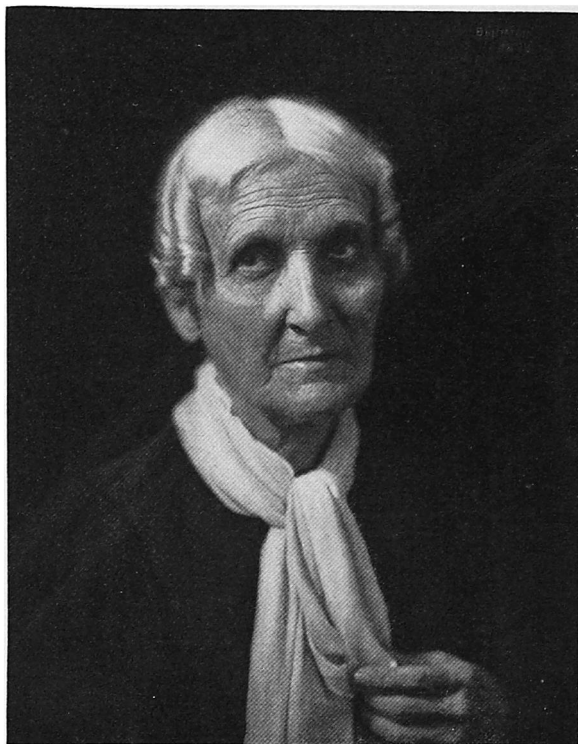
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PORTRAIT, BY I. BENJAMIN

ARTISTS' CLUB EXHIBITION IN DENVER, COLORADO

The sixth annual sketch exhibition of the Artists' Club of Denver, which opened November 21, was one of more general interest than any other yet held in this part of the West. The work was of even more value from the student's point of view than the yearly display of finished pictures. Our artists are beginning to grasp the fact that because of the peculiar atmospheric conditions they have been prone to get their pictures thin, and this exhibition shows marked improvement in that particular.

Mrs. Blanche D. Cole of Chicago, who is now studying the Indians and their life in Colorado and New Mexico, exhibited some strong oil studies characteristic of that ever-strange and fast-disappearing people. Her water-color sketches show what can result from the use of that medium, in atmospheric effects. To those who do not know the strange conditions of alkali countries these effects, though true, seem almost impossible.

Charles Partridge Adams had some excellent sketches in oil.

They were powerful in color, cloud movement and rugged rock effects. His picture of gnarled pines was excellent in composition.

Henrietta Bromwell's studies for this year showed clever opalescent lights of reflected and direct sunshine.

Greenbury had some seashore paintings with well depicted aspects of clear and opaque water. He showed another, where in a tiny pool in the foreground were reflected the grasses and high towering treetops of the forest; a break in the branches gives a glimpse of blue mist against a background of distant foliage.

Frank Sauerwen showed oil sketches of woods flecked with sunshine and shade in a very realistic manner. He also presented some good water-color studies of Mexican landscape and adobe.

Henry Read was represented by several good carnival sketches.

D. P. H.



BOSTON LETTER

Exhibitions galore there have been in Boston this past month, and the end is not yet. Most of them have been rather insignificant, but some have merited and received attention. One of the finest was the exhibition of pastels by J. Appleton Brown. Mr. Brown is particularly happy in his use of pastels, and his pictures have a delicacy and a life that is delightful. His work is not labored, his reflections are specially good. Pastels always remind me of that verse about the little girl who "when she was good was very, very good, but when she was bad she was horrid."

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At the Art Club there was an exhibition for the benefit of the Colonial Dames, and the pictures exhibited treated of Colonial subjects. There have been better exhibitions than this. Ross Turner bore off the prize with a picture of a Colonial mansion and a woman in front of it. It had less of the Colonial spirit than many others, and as a painting it was hard to see its superiority over some others. Childe Hassam had an old stagecoach which suggested the spirit of the times very well. Theodore Wendel had a weird painting, "The Witch's Hollow," all in blues, with the exception of a fire in the rock, beside which the witch stood. It was purely imaginative. John J. Enneking had "An Old House at Dedham," with a yellow sky, which was fine.

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Herman Dudley Murphy is one of the younger set who is winning a reputation by the individuality of his work. His specialty is portraits, but at his present exhibition he has a wide range of subjects represented. He tends to the decorative, and his works are really poems in color—not always facts, but Mr. Murphy does not consider